

edward johnson building
faculty of music
university of toronto



FACULTY ARTISTS SERIES

PROGRAM I

WALTER HALL

SATURDAY, OCTOBER 24, 1981

8 P.M.

PROGRAM

Sonata for Bassoon and Cello
in Bb Major, K.V. 292

WOLFGANG AMADEUS MOZART

Allegro
Andante
Rondo: Allegro

CHRISTOPHER WEAIT, bassoon
VLADIMIR ORLOFF, cello

Mozart's music for bassoon, including this sonata and the concerto K.V. 191, owes its existence to the Baron Thaddäus von Dürnitz, an amateur bassoonist who commissioned distinguished composers of his time to produce compositions for his own personal edification. Of the two instruments used in this sonata, the bassoon seems to dominate; whether or not this was stipulated in the commission, or was Mozart's attempt to please the baron and thus get more commissions is not know. Nevertheless, this sonata, with its gallant allegro, quietly restrained andante, and exuberant rondo, makes for enjoyable listening.

The sonata was composed in 1755.

Quartet in C minor, Opus 60

JOHANNES BRAHMS

Allegro non troppo
Scherzo: Allegro
Andante
Finale: Allegro comodo

VICTOR DANCHENKO, violin; RIVKA GOLANI-ERDESZ, viola;
VLADIMIR ORLOFF, cello; WILLIAM AIDE, piano

Although first sketched in 1856, the piano quartet was completed to Brahms' satisfaction only in 1874, after the transposition of the first movement, the addition of a scherzo, and the writing of an entirely new finale. His reluctance to publish the work at the earlier date had more than purely musical reasons, for the quartet has a programmatic significance which Brahms did not want the public

WILLIAM AIDE received his musical degrees from the University of Toronto and the Juilliard School of Music and is noted not only as a solo recitalist but as a prolific chamber music artist and accompanist. He has performed in the Soviet Union and England as well as with most of Canada's major symphony orchestras and as recitalist from coast to coast. He is a professor at the Faculty of Music.

VICTOR DANCHENKO, Russian born violinist, performed extensively in the Soviet Union, Bulgaria, Roumania, Yugoslavia, Italy, Senegal and Mauretania before immigrating to Canada where he has already made a formidable reputation as well as highly successful debuts in London and New York. He is an instructor at both the Faculty of Music and the Royal Conservatory of Music.

LORAND FENYVES, a professor of the Faculty of Music, started his concert career in his native Budapest and on the eve of World War II moved to Israel where he founded the Israeli String Quartet and was co-founder of the Israeli Academy of Music in Tel Aviv. For many years the concertmaster of L'Orchestre de la Suisse Romande, he performed almost the entire concerto repertoire with that orchestra. In addition he conducted master classes of international renown before coming to Canada in 1965. He continues to receive plaudits from his ever-growing international audience.

RIVKA GOLANI-ERDESZ obtained her solo performance degree from Tel Aviv's Academy of Music and was chosen to represent Israel at an international music course in Holland for three years. She was a member of the Israeli Philharmonic for five years and was featured soloist with the Jerusalem Orchestra, the Haifa Symphony and the chamber orchestras of Tel Aviv, Jerusalem and Holon. She has appeared in recital throughout Holland, Germany and Israel and is presently a staff member of the Faculty of Music and the Royal Conservatory of Music and performs regularly in Canada and the United States.

VLADIMIR ORLOFF, a professor at the Faculty of Music, born in Odessa, made his debut in 1947 with the Bucharest Philharmonic, was awarded first prize at the Bucharest International competition

in 1953, Warsaw in 1955 and Geneva in 1957. His career has taken him to four continents and following a period with the Vienna Philharmonic and as Professor Extraordinaire at the Vienna Academy, Orloff joined the Faculty of Music where along with his busy teaching schedule, he manages to continue his international career.

Toronto born PATRICIA PARR performed with the Toronto Symphony, the Rochester Civic Orchestra and New York Pops Orchestra before she was ten. A double scholarship student at the Curtis Institute in Philadelphia, Miss Parr followed her studies there with two years of study with Rudölf Serkin. Since then she has performed in concert, on radio, television and with major symphony orchestras throughout Canada and the United States. Her outstanding ability as a chamber music artist has become widely known with numerous appearances at the Marlboro Festival and with several international ensembles. As a professor at the Faculty of Music she performs frequently with many of her colleagues.

CHRISTOPHER WEAIT, co-principal bassoonist of the Toronto Symphony, was born in England and trained at the State University College in Potsdam, New York and Columbia University. He is an instructor at the Faculty of Music and is bassoonist with the Toronto Winds, Toronto Baroque Trio and other leading chamber ensembles. He is also well-known for his many publications on the making, care and adjustment of reeds.

to know.

In 1853, the young composer met the Schumanns in Düsseldorf and became secretly infatuated with Clara. In this state of mind, torn by love for Clara and respect for Robert, Brahms conceived the quartet.

The first movement contains material of great disparity. The fragmentary first theme wanders through various keys before a bridge and the lyrical second theme appear. After a development in which the first theme undergoes much tonal and textural transformation, the key of C minor is once more established, and the movement ends with the sobriety with which it began. The scherzo, a tour de force of rhythmic and melodic activity, provides few moments of rest; even the trio offers little respite. The andante is the only movement to remain unchanged from the original quartet, and reveals an astonishing maturity for the composer of twenty-two. The contrasting of materials in the first movement is apparent in the finale also. The first theme is an impassioned melody given by the violin; the second theme is a chorale for the string trio, with the piano ornamenting each cadence. In a coda of diminishing intensity, the quartet ends quietly in C major, perhaps implying resolution both emotional and musical.

INTERMISSION

Sonata in A Major, Opus 47 (Kreutzer)

LUDWIG VAN BEETHOVEN

Adagio sostenuto - Presto

Andante con variazioni

Finale: Presto

LORAND FENYVES, violin; PATRICIA PARR, piano

In May, 1803, Beethoven performed a new work, a rather "concertante" sonata for violin and piano, under adverse conditions. The violinist, George Bridgetower, played from Beethoven's manuscript, as no separate violin part had been made. The piano part was merely sketched, and Beethoven obviously played from memory. The sonata received a mixed reception. Critics, referring to the outer movements, accused Beethoven of "musical terrorism" and called the variations of the second movement "queer". Beethoven, however, wrote of Bridgetower's "unaffectedness and natural manner" and the

violinist wrote of Beethoven's "beautiful and chaste" playing. Bridgetower would have received the dedication of the new sonata, but he quarreled with the composer, and Beethoven dedicated the work to another violinist, his friend Rudolphe Kreutzer. Kreutzer, now remembered only for his violin etudes, thought the sonata to be "outrageously unintelligible", and he never played it. The first movement begins with a slow introduction, followed by a presto which twice cadences broadly in C major before really establishing its A minor tonality. The second movement is a theme and four variations, the first with more animated rhythmic texture, the second resembling a staccato etude for violin, the third grave in character, and the fourth in the nature of a coda. The finale had originally belonged to another sonata, opus 30. The opening themes remind one immediately of the tarantella, a lively Italian dance in 6/8 metre. With the exception of the moderately-paced closing theme, this tarantella rhythm is sustained throughout. The brilliance of the finale and the seriousness of the first two movements combine to make this sonata one of Beethoven's finest, contrary to the opinions of the composer's critics and Mr. Kreutzer himself.

- Notes by Dean Bradshaw

Please Note: Due to unavoidable circumstances, the Hindemith "Kammermusik No. 1 for 12 Solo Instruments, opus 24, no. 1", originally scheduled for this concert will now be performed on the last concert of this series (February 27, 1982). In its stead, the Beethoven Kreutzer Sonata has been moved to this concert.

Next Concert: University of Toronto Concert Choir, Sunday,
November 8, 1981 at 3 p.m. in Walter Hall.

Next Faculty Artists Concert: Saturday, November 14, 1981
at 8 p.m. in Walter Hall.